DOCUMENT RESUME

ED 241 968 CS 504 225

TITLE	Theatre Arts for the Handicapped.
INSTITUTION	Virginia State Dept. of Education, Richmond.
PUB DATE	Jun 83
NOTE	87p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Acting; *Audiences; Creative Activities; Creative Development; *Creative Dramatics; *Disabilities; Elementary Secondary Education; Individual Development; Learning Activities; Pantomime; Production Techniques; Special Education; *Theater Arts
IDENTIFIERS	Improvisation; PF Project

ABSTRACT

This three-part guide contains suggestions for theater arts experiences for handicapped students. Part one discusses the rationale, purpose, and scope of this guide as well as four values of theater arts for the handicapped. Part two contains instructions for creative drama activities. Following a page of tips for the teacher, 18 activities using boxes and bags are given along with improvisational activities with masks. Activities for making a drama, drawing a sequential story, and a short, sample script are included. Part three discusses the benefits of formal theater experiences for the handicapped and suggests ways to prepare students to be audience members. A discussion of the handicapped person as a public performer includes selecting the right script, the production process, rehearsal, and follow-up discussion. Nine appendices include: important considerations about arts education and the handicapped; legislation for the handicapped; legal definition of handicapping conditions; abbreviations of terms for handicapping conditions; agencies and organizations serving the handicapped in Virginia; sources of information, materials, and assistance outside Virginia; sources and information about funding for the arts; accessibility of some Virginia theaters; and publishers of plays and materials for children and youth. A bibliography of books, article, journals, films, and media conclude this guide. (EM)

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THEATRE ARTS FOR THE HANDICAPPED

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THEATRE ARTS FOR THE HANDICAPPED

VIRGINIA DEPARTMENT OF EDUCATION
RICHMOND, VIRGINIA

June, 1983

S. John Davis
Superintendent of Public Instruction

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ACKNOWLEDGMENTS

In January, 1981, the following Task Force was formed by the Virginia Department of Education to develop this monograph:

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The Task Force, with State Supervisor Frank Fuller as coordinator, worked diligently during the ensuing months to create a document that would increase and improve theatre-related experiences of handicapped students. The Virginia Department of Education is greatly indebted to those who served as Task Force members.

The state's efforts have been sponsored and supported by two units of the Virginia Department of Education, under the direction of Dr. Callie P. Shingleton, Administrative Director, General Education, and Dr. N. Grant Tubbs, Administrative Director, Office of Special and Compensatory Education. The Divisions and their supervisory personnel who have been most closely involved are as follows:

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Also served as members of the Task Force.

The Department wishes to express gratitude to those in the Department of Education and in the field who read the document in draft form for clarity and applicability and submitted suggestions and recommendations. Their comments have been integrated into the text whenever possible, with the hope that the result will prove of value in developing theatre arts programs for Virginia's handicapped students.

Special recognition and thanks are due Jack Glover who created the illustrations in this publication. Rights to the illustrations remain his.

PART I
A RATIONALE

PART I
A RATIONALE

Education is incomplete without the arts. The arts are incomplete without theatre, and the education of Virginia's handicapped citizens is incomplete when the range of arts experiences which are provided is less than it might be. Handicapped Virginians need and should have access to all of the arts, including theatre arts.

NEEDS

Surveys conducted by the National Committee, Arts for the Handicapped (NCAH), indicate three important training needs in the field of arts for the handicapped:

1. Special educators need to learn how to use the arts in teaching.
2. School administrators need to understand and accept the importance of the arts in the lives of the handicapped.
3. Arts teachers and general education teachers need to learn more about working with the handicapped.[1]

PURPOSE

This publication contains information and identifies resources which will help teachers and school administrators address the three training priorities stated above. It also describes theatre arts activities which will provide for handicapped persons new experiences in and new relationships with the many facets of theatre arts.

SCOPE

A comprehensive approach to theatre arts for the handicapped should include both of the following:

1. *Creative Drama*
   The handicapped person as creator.
2. *Theatre*
   The handicapped person as a member of the audience or as a performer.

The scope of theatre arts extends from the individual's pantomime or improvisation (and all of the enabling skills prerequisite to those acts) to the more conventional, collective efforts required for the fully staged play. Theatre arts range from psychodrama, which is highly specialized and is best left to the trained psychologist or psychiatrist, to far less complex theatre games which teachers or parents may conduct.

THE VALUES OF THEATRE ARTS

SOCIAL INTERACTION

Theatre arts experiences may provide unique and natural settings for exploring and developing healthy human relationships. Theatre activities can be a richly rewarding medium for combating loneliness and social isolation, for integrating handicapped with non-handicapped individuals, and for breaking down barriers of fear and discrimination.[2]

An article in the October 1979 issue of *American Education* magazine describes the production of a play by 20 sixth-graders, some of whom were learning disabled students and some of whom were identified as gifted and talented students. In the article, the play's director commented, "I could really feel they were accepting one another when that single table of learning disabled students in the school cafeteria became two tables pushed together so cast members could work on the play while they ate lunch."[3]

SELF-UNDERSTANDING AND SELF-CONTROL

Theatre activities can provide alternative learning approaches for children whose problems interfere with their adjustment to more traditional classroom situations. For example, these activities can provide a troubled child with the opportunity to release ideas and feelings safely. This might come about while the child is exploring the ideas and feelings of a character in an improvisation, in a dramatic scene, or while watching actors perform. Theatre can provide structure without undue stricture. It can be used to help students develop both self-expression and self-discipline. At the same time, it may provide motivation and foster discipline because it gives pleasure and rewards authenticity.

LANGUAGE DEVELOPMENT

Almost everything that happens in theatre can contribute in some way toward language development. For example, sensory experiences (auditory, visual, tactile, etc.) which are a focal point of the theatre experiences are important to both aesthetic response and language growth. Involvement in theatre activities is, therefore, a likely contributor to language growth, since both language and theatre use the same raw product—sensory experiences.

PHYSICAL CONTROL

The body and the voice are tools of the actor. The activities and routines of the actor may help the handicapped person develop eye-hand coordination, eye-foot coordination, physical rhythm, and timing. Theatre activities may be used to teach motor skills of all types and do so in a manner which is fun for the participant.[4] Some additional values are revealed in the passage quoted below:

The rewards of an arts-based education can be especially significant for the person with special needs. Whereas the handicapped individual is so often passively led, dressed, fed, and administered to, the arts demand active participation. They offer a way to explore and enjoy the sensory world, and they provide the opportunity to develop skills with tools, materials, and processes. The handicapped person can learn focus and concentration through the arts; he can also find a safe and appropriate place to release tension, express anger, and deal with fear. . . . Art experiences offer opportunities for him to be in charge, to control decisions, and to make choices. Individuals are encouraged to develop a personal style; being different is considered an asset—not a liability. The arts can help immeasurably in the development of a disabled person's self-esteem. They also offer needed opportunities for communicating and sharing with others.[5]

NOTES

1. The National Committee, Arts for the Handicapped (NACH). *Arts Resource and Training Guide*. Washington, D.C.: 1980, p. 44.
2. This section draws heavily upon a list of considerations concerning the values of arts education for handicapped children and youth which NCAH developed and supports. The complete list is included in this publication as APPENDIX A.
3. Byrna Paston, "The Pied Piper's Magic Endures." *American Education*, October, 1979, pp. 12-15.
4. Shaw, Ann M. and C. J. Stevens (eds.). *Drama, Theatre, and the Handicapped*. Washington, D.C.: The American Theatre Association, 1979, p. 13.
5. *Arts Resources and Training Guide* (NCAH), pp. 47-48.

PART II

CREATIVE DRAMA AND THE HANDICAPPED

PART II
CREATIVE DRAMA AND THE HANDICAPPED

Creative drama is not the act of "putting on a play." It is, instead, the utilization of dramatic games (exercises of the senses, pantomime, improvisations, story dramatizations, etc.) for the personal development of the participants. Creative drama does not offer instruction in theatre skills—such as acting and stage craft—that are appropriate for a formal performance before an audience. Rather, creative drama invites the participants to use dramatic games to explore the world around them, as well as to create entire new worlds of the imagination.

All teachers are expected to provide instruction which will meet the needs of individual students as well as the group as a whole. This can be a difficult task given the range of abilities and attitudes that are included in one classroom grouping. For example, there may be students who have the following:

—A poor self-concept
—Difficulty focusing their attention
—Difficulty working with others
—Difficulty organizing thought patterns
—Difficulty thinking in abstract terms.

These factors are not just barriers for the teacher, they are equally frustrating for the student. Creative drama is not a cure-all for coping with the difficulties which students face, but it is being used increasingly as an effective tool in minimizing personal, social, and educational barriers. In addition, such activities provide an important stimulus for creative expression by the individual.

Creative drama can serve a dual purpose when used in the special education classroom. Creative drama activities can provide for a positive and healthy group atmosphere, and at the same time they can be directed toward the specific needs of each handicapped child. The creative drama activities described in the following pages are offered as a stimulus for regular education teachers and also for teachers who work with handicapped individuals.

Each teacher best knows the capabilities and disabilities of the individuals of his/her class. It is expected, then, that each teacher will adapt these activities to stimulate and challenge each member of the group.

The world of drama offers an exciting avenue for learning, growth, and creativity. Only the imagination of the teacher, stimulating the imagination of the students, is needed to make drama a meaningful part of the lives of handicapped individuals. The following activities are suggested as points of departure. The possible variations are unlimited. Above all, it is important that all participants have fun!

TIPS FOR THE TEACHER: CREATIVE DRAMA

1. Before beginning any classroom activity it is advisable to prepare your administrators. They should be thoroughly briefed about the goals, purposes, and rationale behind creative drama. You may wish to share this publication with administrators, highlighting the introductory sections. Your reasons and objectives for using creative drama activities also should be shared with other teachers in your school.

2. A specific time should be set aside for creative drama; creative drama should be scheduled regularly like any other school experience. Thus, the activities are presented to the students as having value and importance.

3. Set a scene for creative drama. Have an area in the school or classroom which is used solely for this purpose. If space is not available, create a special room atmosphere, through such simple means as moving all of the desks to one side to clear a large space, or moving the desks into a circle, or lowering the shades.

4. The classroom teacher is the most knowledgeable person with respect to the characteristics of his/her classroom. These characteristics should be considered before each activity is begun, and activities should be adjusted to meet special needs. Some examples of this kind of adjustment follow.

   —EMR* students may benefit if you allow some time to elapse between the time directions are given and the actual performance of the activity.

   —LD students seem to require directions given in specific sequential steps, and in short sentences, with the student looking directly at the face of the person giving the directions.

   —Hearing impaired students require a seating arrangement where the teacher's face is visible to all.

   —Written directions accompanying oral instructions may be of value to some students (particularly hearing handicapped).

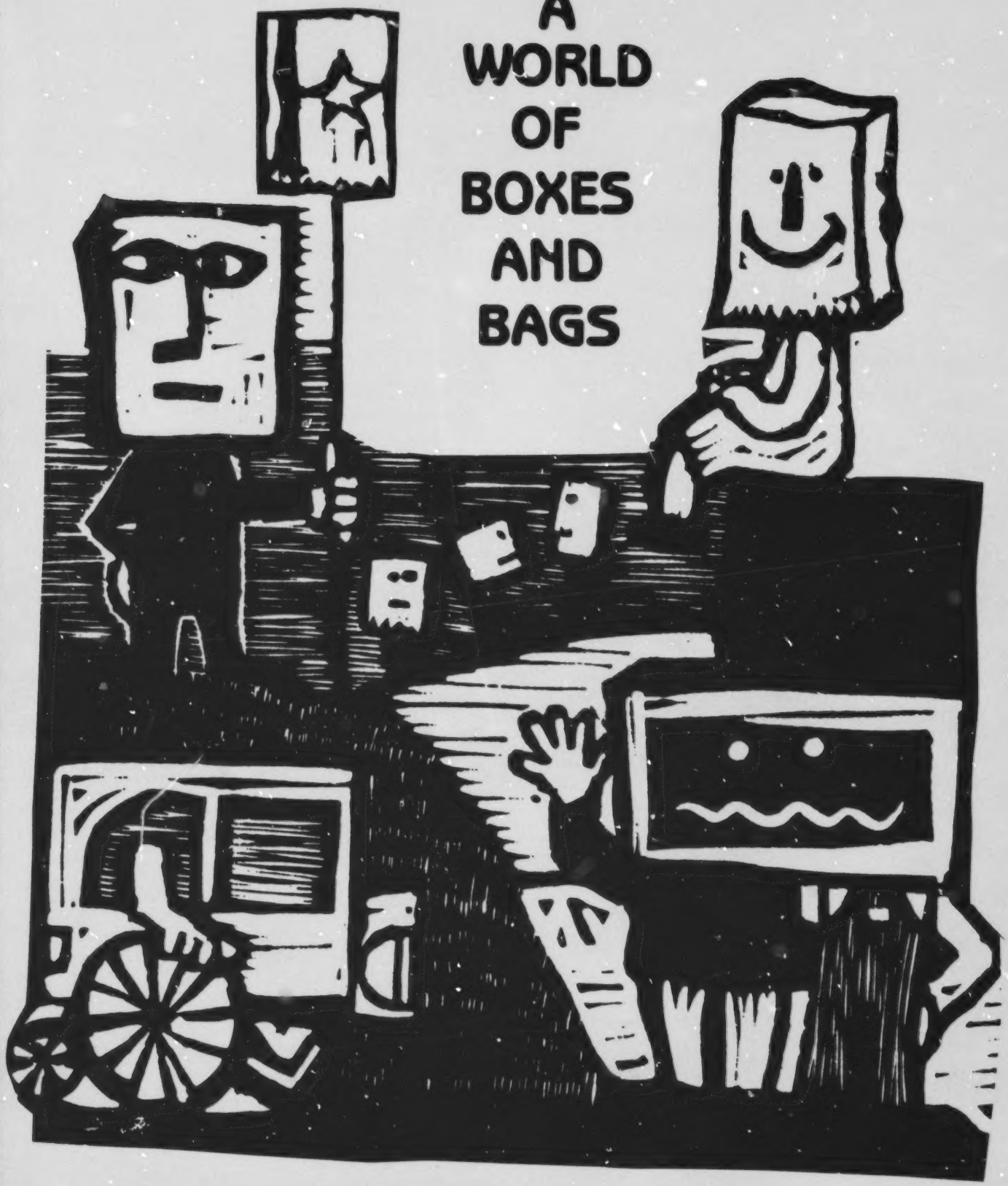
5. Your attitude, when working with creative drama, determines the attitude of your students. Suggested activities which follow are designed to be worthwhile as well as enjoyable. At the same time, *authenticity* should always be sought and encouraged.

6. The class should be encouraged to accept certain guidelines during creative drama. These should be discussed with your class beforehand. Examples:

   —Anything appropriate goes.
   —Do something, try something, be brave.
   —Do not criticize.

*See Appendix D for list of abbreviations used throughout this publication.

A WORLD OF BOXES AND BAGS



A WORLD OF BOXES AND BAGS

The following activities are centered on a specific theme: BOXES AND BAGS. This has been done to provide a theme that will give the students a sense of familiarity as each new activity is introduced. Feel free to adapt these activities to the needs of your class. Do not feel obligated to do all of the activities; do those that will be meaningful and rewarding for you and your students.

The cardboard boxes that you will present to your students are a vital part of the central theme of the suggested creative drama activities. The boxes are concrete objects which may be used as a bridge between the familiar and the new, the known and the unknown, the real and the imaginary.

THE PRESENTATION OF THE BOXES SHOULD BE A SPECIAL EVENT AND SHOULD BE DONE WITH ENERGY AND ENTHUSIASM TO AROUSE THE STUDENTS' CURIOSITY. IT IS SAID THAT WITHIN EVERY TEACHER LIES A FRUSTRATED ACTOR. THIS IS AN IDEAL TIME TO MAGNIFY THE IMPORTANCE OF AN EVERYDAY CARDBOARD BOX—TO GIVE IT AN AURA OF MYSTERY AND EXPECTATION.

If a student does not choose to participate, do not force active participation; the student will learn from watching and listening to other students' responses.

GETTING TO KNOW YOUR BOX

1. Give each student a box. Have the students "experience the box" through all of their senses. For example, have them . . .

touch it . . .
taste it . . .
smell it . . .
talk to it.

2. Discuss what they learned about their box and how they felt about their experiences.

Special Considerations

With some groups it may be desirable to have students close their eyes while doing this activity or have different kinds of boxes available or plan a special seating arrangement.

—ED adolescents may pay more attention to their peers and what they are doing than to their boxes or may feel threatened by the possibility of others watching them; they may show better cooperation with their eyes closed.

—Students with motor control difficulty prefer larger boxes which are easier to manipulate.

—Some students seem to feel uncomfortable with larger boxes (boxes which are difficult to handle). It is well to offer a variety of boxes (different sizes, colors, textures, etc.). The element of choice is particularly important in enlisting the cooperation and participation of ED students.

—Circle seating is especially important for the hearing impaired.

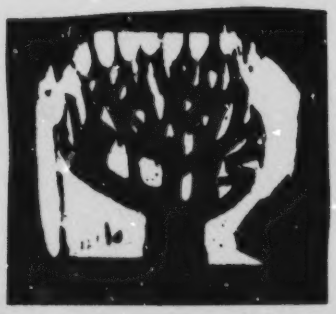
WHAT IS IN THE BOX?

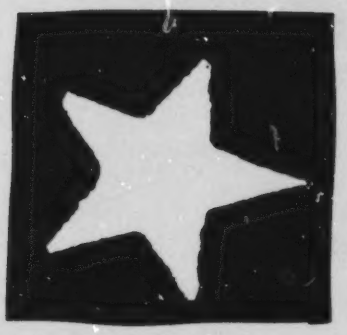
Have each student imagine that there is something *in* his or her box. This could be something the student likes or something he/she dislikes. Have the students pantomime using the object in the box, and then have them put the object back into the box.

Special Considerations

—Emphasize abstract thinking and clear expression of abstract ideas.

—Offer suggestions when there is limited response, but don't settle for "copying." Seek authentic involvement. Nudge your students toward real image-making and authentic pantomime. But accept their attempts without criticizing them.





THE BOX BECOMES A TELEVISION SET

1. Say to the students:
—Turn your set on.
—Adjust the volume.
—Everyone turn to channel (_____) (see below).

—What is on your channel?
Channel 1—our school cafeteria
Channel 2—the grocery store
Channel 3—a hospital
Channel 4—a bakery
Channel 5—the woods
Channel 6—the zoo
Channel 7—the North Pole
Channel 8—the jungle
Channel 9—the moon
—Look at these things.
—Turn the sound down.
—Whom do you see there?
—Where is the camera?

2. You might first present taped sounds of one of the places mentioned above. Later you might ask your students to *imagine* sounds from one of these environments and to make the sounds. It may help, for example, to describe what the landscape looks like at the North Pole. To change channels, say, "My channel is not clear. Let's go to another channel now."

Special Considerations

—The teacher may adapt this activity by suggesting that the box become a radio and by then focusing on auditory rather than visual images.
—Use fewer channels for more limited students.
—Stress organizing thinking patterns.
—"Where is the camera?" may be too abstract for more limited groups.

SHARING THE TREASURE

1. Have groups stand in two lines facing each other. Have each student in one line take a present (imaginary object) from his/her box; have the student use that object (pantomime) and then give it to the person in the line opposite them. The partner does the following:
—Uses it in the same way his/her partner used it;
—Uses it in a different way;
—Puts it into his/her box;
—Takes an object from his/her box and begins the sequence again.

2. Change partners and repeat the exercise.

Special Considerations

—ED students may prefer distance between groups.

—Students with physical handicaps which make standing difficult can participate in this activity by sitting, facing each other.

—Participants who are visually handicapped may wish to tell their partners what they are doing with the object or *how* they are manipulating it.

—The teacher may suggest specific items for the first few pantomimes, particularly for the EMR or TMR student.

—This exercise is particularly good for ED students who sometimes withdraw from participation. (Peers will usually offer encouragement.)

THE BAG MAN

This activity may be repeated with variations at appropriate times throughout the year.

1. Have class interrupted by a teacher, or other adult, costumed as a large bag. This Bag Man interrupts the class, creates a brief scene or commotion, and then leaves.

2. Follow-up activities:

   —Quiz the class about what they can recall about the incident (what they saw, heard, etc.).

   —Have the students discuss the way they felt during the incident.

   —Have the class recreate what *they did* during the incident.

   —Have the class recreate the incident itself.

Special Considerations

—ED students should be warned beforehand that someone is coming into the room, but not told about follow-up.

—The Bag Man should stay in the room longer with a more limited group (EMR and TMR).

--With visually impaired students ask the Bag Man to stress sound (e.g., humming a familiar tune upon entering).

—This is an extremely valuable exercise for EMR students whose observation skills are usually low.

RING! RING! RING!
QUACK! QUACK!
SPEEDBALL PRUNTY PLACE GIGGLESTICK MR. CRUNCH
HONK! HONK!

THE BAG MAN

THE SONG OF THE BAGS AND BOXES

1. Explore all possible sou·ds which could be made by using boxes and bags.

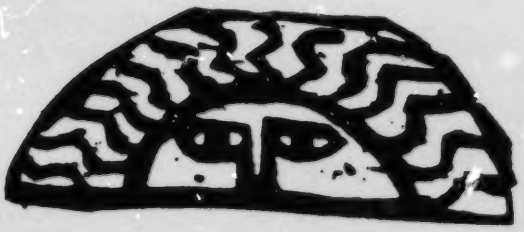
—All students work first with boxes. (You might use different kinds of boxes, e.g., shoe boxes, candy boxes, etc.)

—Then bags are introduced, and everyone works with bags.

—Then the students choose a bag or box which they will use as a musical instrument. They may use a bag, a box, or both.

2. Work out a rhythm orchestrating these "instruments."

3. Move through this rhythm into the following song:



Put 'Em in a Box

by Jack Glover

Put your fingers in your ears
When the lollipop pops,
Roll down your socks
When the riverboat rocks.
Take your time
back
to
the
clocks.

Paint the rocks.
Put 'em in a box.
The kerplop plops,
The rabbit hops,
The lollipop pops,
The rainbow stops,
The porkchop chops,
The old pig slops.
Paint the rocks and
Put 'em in a box!

4. Add dance/movement to the song.

Special Considerations

—If the students seem uncomfortable with the "bombardment" of sound they are experiencing, the teacher may wish to stop and have students explore sounds one at a time. This may happen with ED or LD groups.

BOX FACTORY

Form a square. Pass boxes around the square until each box gets back to its owner. Each person chooses a machine-like movement and a sound for passing the boxes and repeats that movement and sound each time a box is passed.

Special Considerations

—Can be adapted to any physical handicap (e.g., move chairs to a square).
—With more limited groups make a square on the floor.
—This exercise reinforces observation skills.
—These afford good movement exercises for students with poor motor control.

THE JITTER BAG BOOGIE

You may use music with this exercise, if you wish. Exercise begins with an imaginary creature called the Jitter, which is in a bag. Students take the Jitter out of the bag and isolate it on a part of the body. Then, move the Jitter from the right hand, to the elbow, to the shoulder, to the neck, to the ears, to the top of the head, to the eyebrows, etc., down the body and out the left big toe into the bag. Every time the Jitter touches a part of the body, it causes that part to jitter.

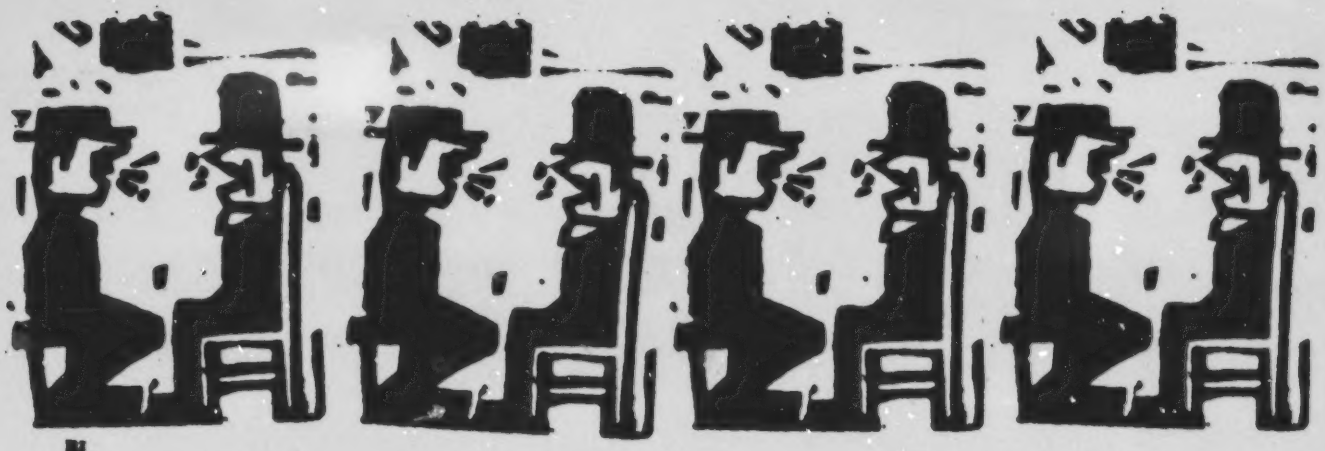
The object of this activity is to isolate movement in as many parts of the body as possible.

Special Considerations

—This exercise can be used to teach body concepts.

—Students who have trouble with fine motor control may have difficulty with this activity.

—Encourage students to begin by using the easily manipulated parts of their bodies if physical control is a problem for them.



I AM A BOX/I AM A BAG

Students decide whether they are a box or a bag. After instruction from the teacher, all students talk non-stop for 30 seconds about their life as a box or a bag.

1. All students speak at the same time and on cue from the teacher.
2. After the students have spoken, discuss whether or not there were any particular difficulties in doing this exercise (e.g., Was it hard to think of something to say? Did you have trouble breathing while you were speaking? In fact, did you feel or sound silly? etc.).

Special Considerations

—Time should be shortened for TMR students.

—You can discuss with LD students the effect of all of these people talking at once.

—You may wish to use this as a bridge to language arts experiences in writing.

ANIMAL CRACKER BOX

Say to the students, "Look into your box. There is an animal there. (This time your box is an animal cracker box.) When you eat your animal, you then become that animal. We want to hear your animal. We want to see your animal move." Make the transition from "person" to "animal" in stages. For example, explore the sounds of the animal before exploring the movements of the animal, etc. As the child eats the feet of the animal cracker, his/her feet become those of the animal, etc.

Special Considerations

—Work with large areas of the body (instead of small parts) for physically limited students.

—This is a good exercise to teach body concepts.

BAG IT!

1. The class is divided into halves (the "doers" and the "watchers"). Tell the "doers," secretly, that they are to express three different emotions in a prescribed sequence. Identify the three emotions in a prescribed sequence, e.g.,

—Happy
—Sad
—Angry

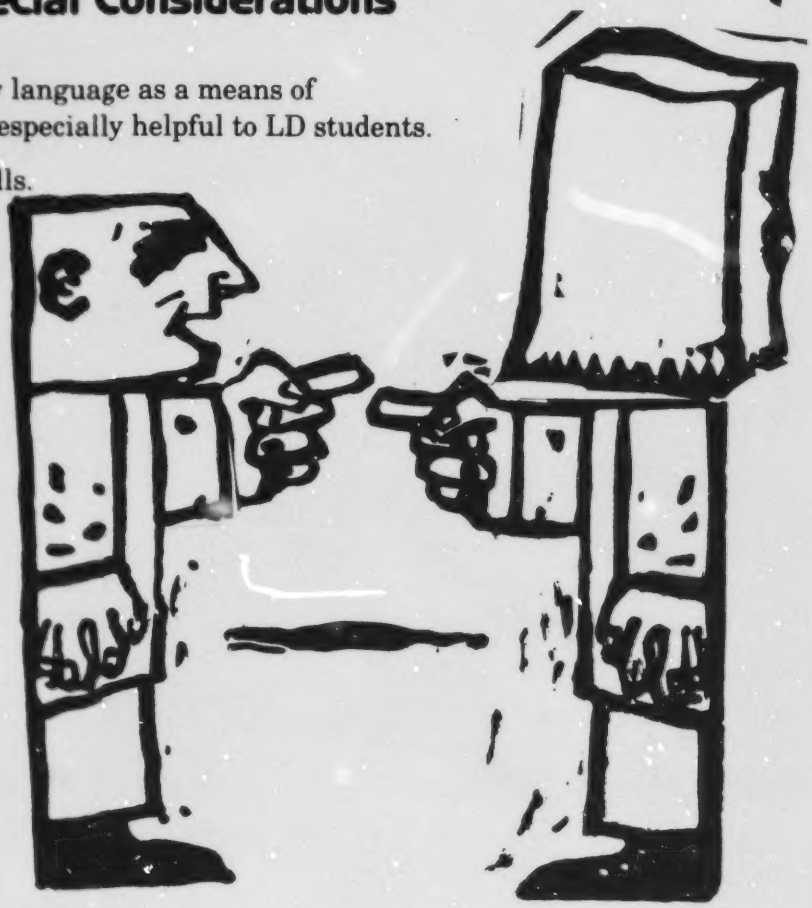
2. The "doers" now put brown paper bags over their heads. Facing the "watchers" and without touching each other or saying anything, the "doers" are asked to strike a pose which indicates each of the three emotions as it is identified by the teacher. The "watchers" then discuss with the "doers" what they have just seen.

Special Considerations

—This exercise teaches body language as a means of communication, which is especially helpful to LD students.

—It teaches observation skills.

—ED students may wish to hold bags in front of their faces rather than to put them over their heads.



WHAT'S MY BAG?

Ask students to do a pantomime scene in which they will reveal:

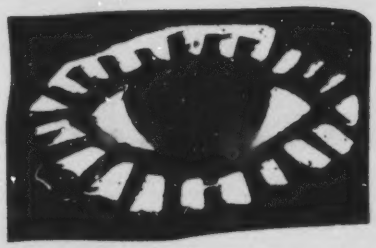
—Some action which they perform frequently (e.g., brush teeth, comb hair, sit in a chair at the table, etc.).

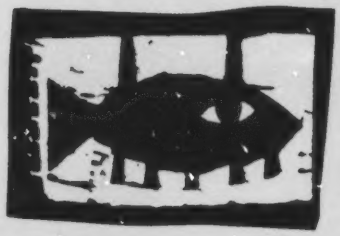
—An occupation. (The teacher may provide suggestions by having those students who wish to do so draw the name of an occupation from a bag.)

Special Considerations

—Be prepared to give suggestions when necessary.

—By this time the class should adapt exercises readily; the teacher should begin to give the students opportunities to do so on their own.





GIVING DIRECTIONS —IT'S IN THE BAG

1. Form a circle.
2. Say to the students, "How many ways could you give someone directions to do something such as wrap a package, or go to the post office, or hit a ball, or eat dinner?"
3. All students in the circle give the directions for the activity they have chosen, speaking at the same time.
4. The teacher then selects two or three students from the group and has them give the directions individually.
5. All students stand at attention and speak the directions at the same time, *without body movement.*
6. The teacher chooses two or three students to speak the directions individually and *without body movement.*
7. Repeat the sequence described above but this time have the students give directions by using the *body only* and without the voice.

Variation

Have each student pick a slip of paper from a bag. Each slip contains the name of a place (e.g., the high school). Have the students give directions to reach this place.

Special Considerations

—More limited students should be given a location within the school. If appropriate, let them walk the actual route before they give directions. This will help them make the transition from concrete to abstract.

—LD students may not be able to read the name of the place. Diagrams showing the location of a specific place could be used instead. LD students who have directional problems also may need help with *right* and *left*.

THE TELEPHONE BOX

1. Say to the students, "Close your eyes. Put your head on your desk. Picture in your mind someone you know very well."

2. Then ask the students to *think about* (but not to answer orally) questions which are designed to help them create a detailed image of the person. Ask your students to imagine that they are talking to someone on the telephone. Then ask questions such as:
   —Who is the person?
   —Where does he/she live or work?
   —What makes this person different from all others?

3. Once you are satisfied that the students have a clear image in their minds, tell them to open their eyes and imagine that *they are* the persons they have been thinking about. Ask them to assume the character of these persons as you count slowly to 10. At the count of 10, each student should be ready to walk around the room as his/her character would walk.

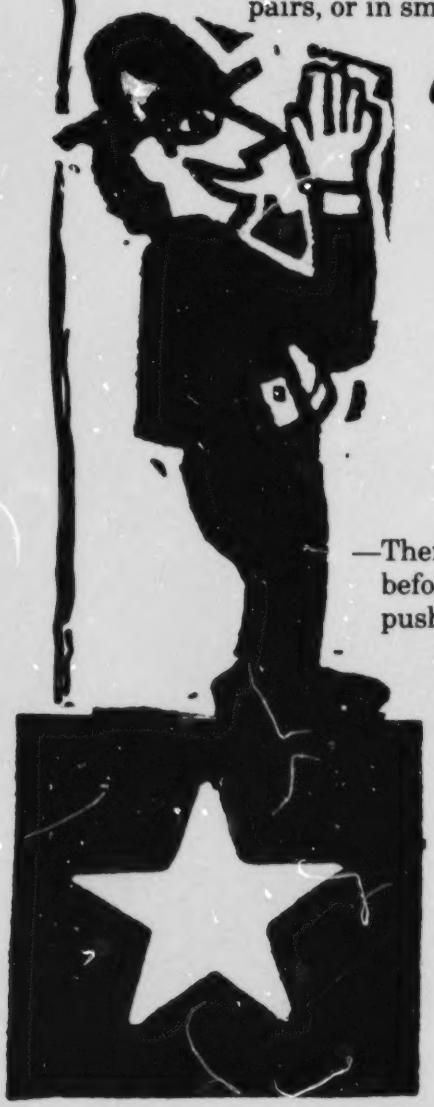
4. When each student has walked completely around the room in character, add sound to the character's movement by asking the students to make sounds and/or speak in a way which is appropriate for the character.

Special Considerations

—It would not be necessary to have the physically handicapped walk, but it would be well to have them move to the extent that they are able.

SELL YOUR BOX

1. Identify the contents of your box.
2. Explore ways of interesting people in buying your box. Get ideas from ads in magazines, television commercials, etc.
3. Make a sales pitch before the class. This can be done individually, in pairs, or in small groups.
4. Do an improvisation with a partner in which you try to sell your box to a reluctant buyer. (Everyone should have a chance to play both seller and buyer.)



Special Considerations

—There may be students in the class who are reluctant to speak before the group. These students should be encouraged but not pushed to participate.

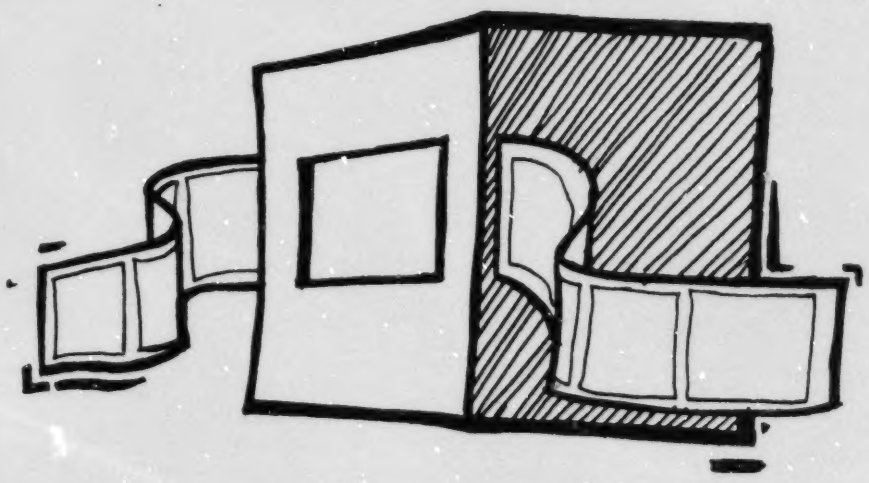
ADOPT A BOX

After students have used their boxes several times in class, they are allowed to take their boxes with them for 24 hours. They are responsible for their boxes, which are to go everywhere with them. If the boxes *must* be left somewhere, students are expected to retain a "box-sitter." "Box abuse" is unacceptable. Students should be encouraged to take pride in their boxes and to treat them with care—almost as though they were pets or young children. When the students return to the classroom with their boxes, they are asked to tell the group what their boxes have experienced during the last 24 hours.

IMPROVISATION

The activity which follows may be conducted without the suggested prop. Imagination is all you need, but some teachers might make a simulated television set from a cardboard box. It could allow the actual viewing of several different scenes drawn by the students. These scenes, with music or appropriate sounds, could help stimulate involvement.

When the scene has been set, ask students to volunteer to accept roles and to improvise activities such as those which follow:



LOCATION	CHARACTERS	CONFLICT
Jungle	Tarzan, Jane, Cheetah	Cheetah is cluttering the tree-house with banana peelings.
Ranch	Cow, Cowboy/ Girl, Horse	Reluctant horse won't help cowboy/girl rope cow.
Barber Shop	Customer and Barber	Barber makes a mistake.
Boxing Ring	Two Boxers, Referee, and Boxer's Mother	Son is losing fight.
Electronic Game Room	Game, Player	Machine eats 75¢.
Summer Camp	Swimmer and Camp counselor	The swimmer is reluctant to swim.
Space Ship	Two Kids	Someone accidentally pushes the button to launch the ship.
Blacksmith Shop	Horse and Blacksmith	Horse does not want to be shod.
Grocery Store	Fruits, Vegetables, and Customer	Each wants to be bought.

Variation

Have an improvisation suggestion box available in the room, where students can submit their own ideas for improvisations. This would be a particularly effective way to discover situations the students would like to improvise.

THE MASK PEOPLE

1. Students create a face on each side of a paper bag. The two faces should represent contrasting characters, such as a young character and an old character; a dog and a cat; a happy character and a sad character; a pleasant character and an unpleasant one.

2. Students use their imaginations to develop complete vocal and physical characteristics for each mask and a history of each character to serve as the basis for the development of a simple dramatic plot.

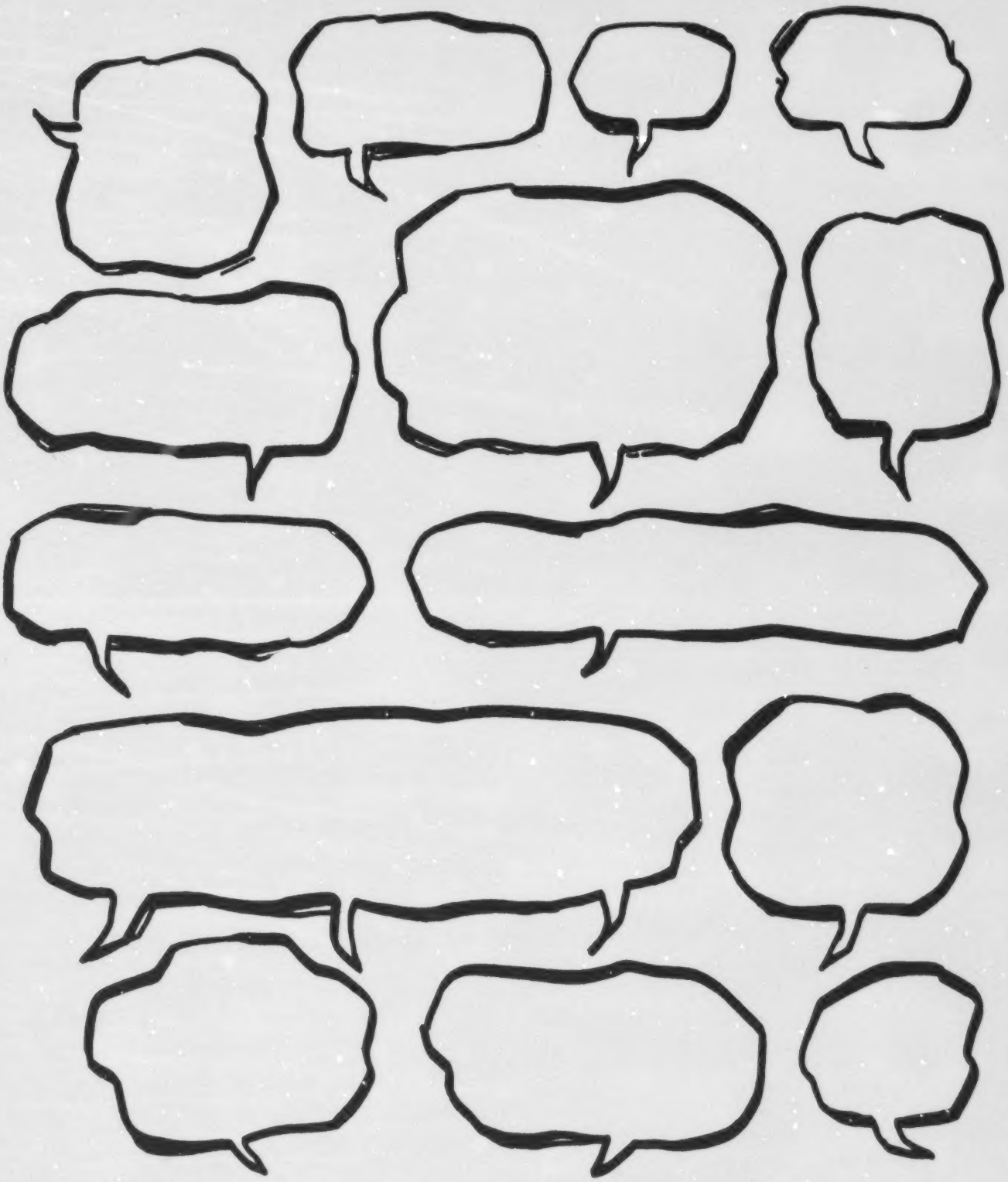
3. The teacher has the students create a situation in which the two mask people talk with each other, and student partners wearing their masks enter into conversation, switching characters at the command of the teacher.

Special Considerations

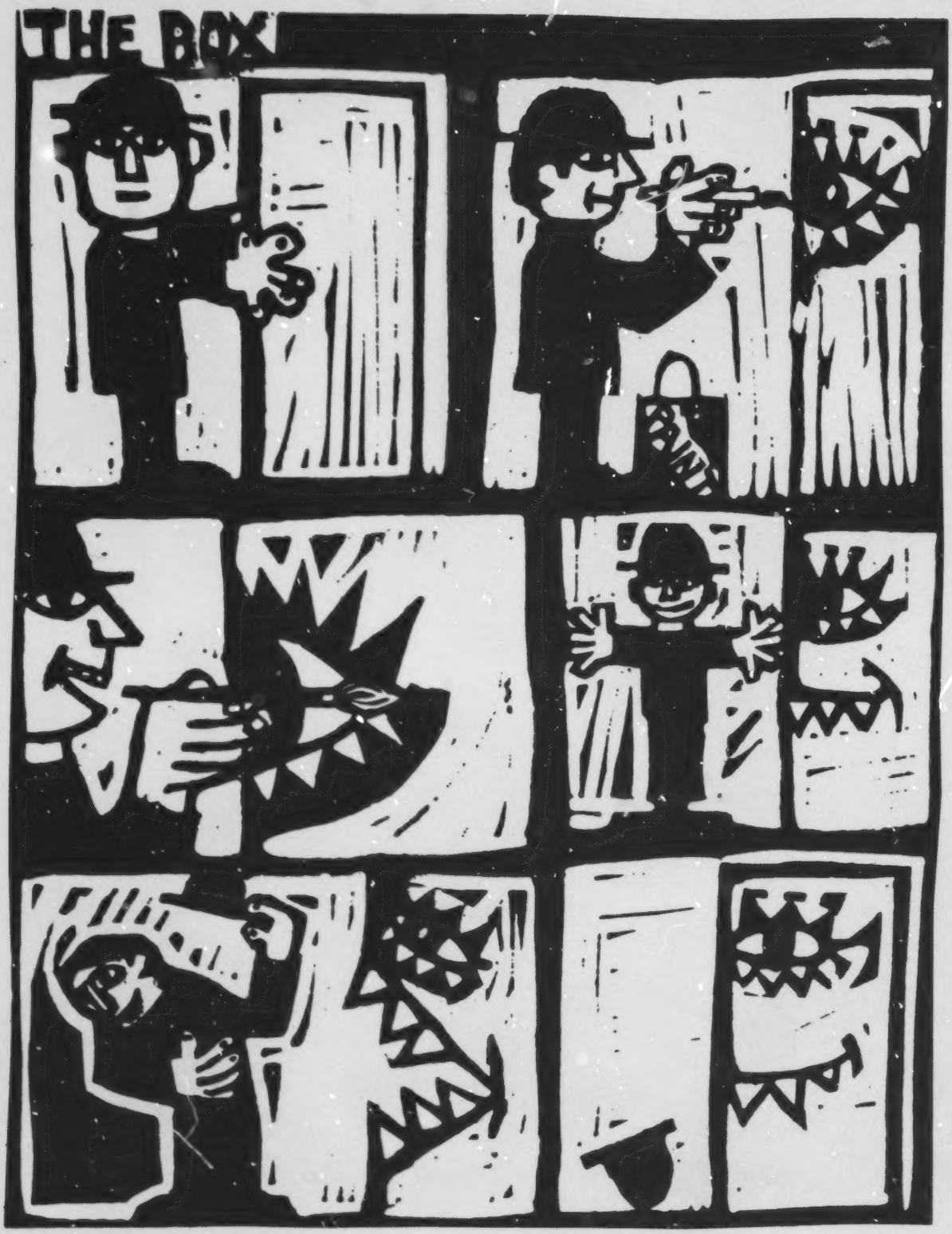
—Students may experience difficulties wearing the masks; they may simply wish to hold the masks in front of their faces.

MAKING A DRAMA

Copy in a copy machine. Have your students write, in the balloons, lines appropriate for the characters in the picture.

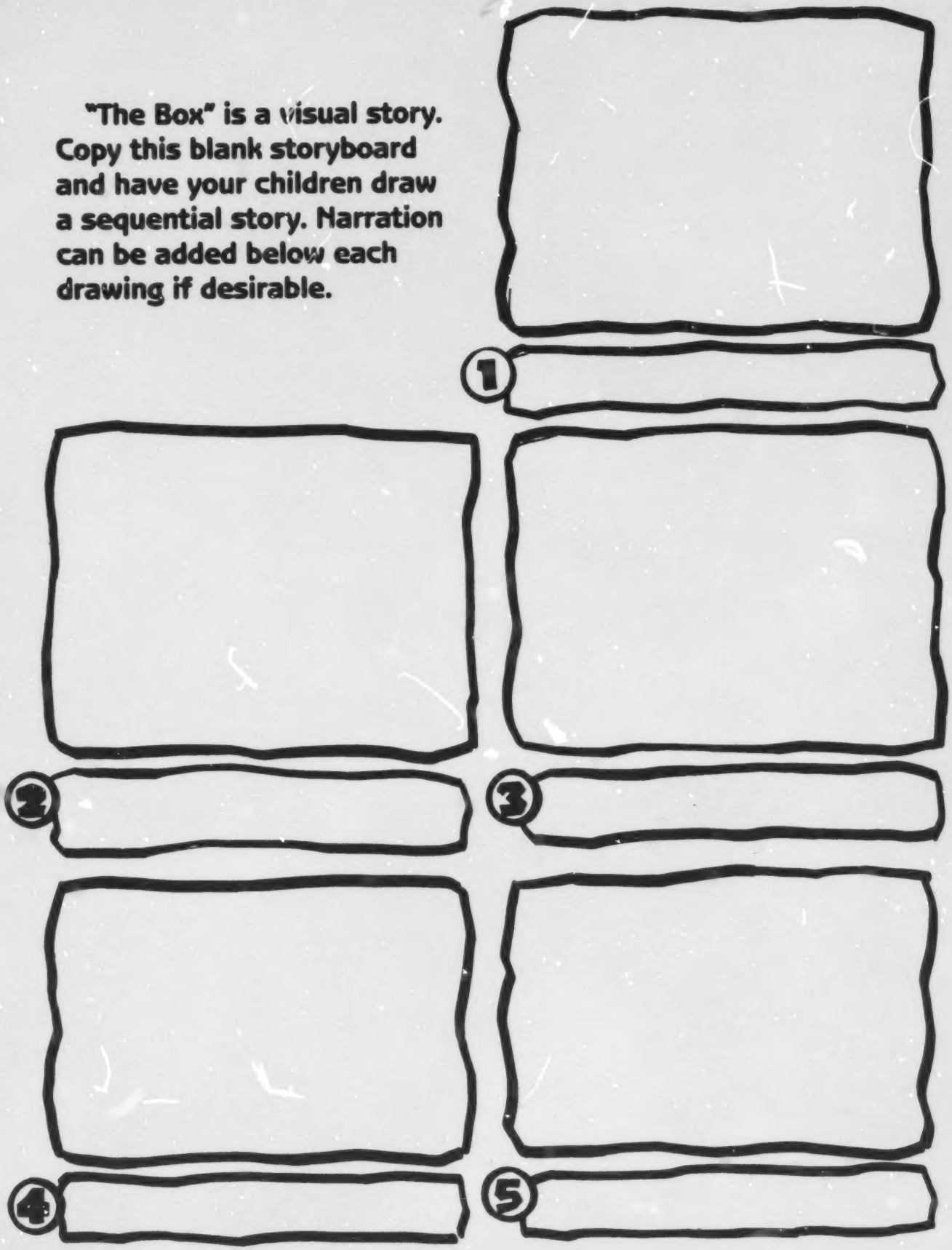


Copy in a copy machine and hand out to your students—tell them to find a picture in a magazine and try to make up what the people are saying. Have them write what is being said in the balloons. Cut out and glue to picture.



A VISUAL STORY

"The Box" is a visual story. Copy this blank storyboard and have your children draw a sequential story. Narration can be added below each drawing if desirable.



SAMPLE SCRIPT

Dog: I'm hungry. When are we going to eat?

Man: We ate yesterday.

Cat: (Speaking to the dog) I think you need to lose weight anyway.

Man: But we didn't eat ice cream.

Dog: We didn't eat popcorn either.

Cat: We didn't eat gum drops.

Man: I'm hungry. When are we going to eat?

Dog: We ate yesterday.

As you have seen, making a drama is fun. When students have learned what goes into making a simple script like the one shown above, they should be more than ready to move on to formal theatre experiences.

PART III

FORMAL THEATRE AND THE HANDICAPPED

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FORMAL THEATRE AND THE HANDICAPPED

Formal theatre may be defined as a play or scenario performed on a stage for an audience. This kind of theatre is almost always a public event while the creative drama experiences, already discussed in this publication, usually occur as relatively private experiences and are, therefore, less threatening than formal theatre.

But public performances may also be appropriate for some handicapped students. There are risks which must be assessed on a case-by-case basis, but case histories demonstrate the potential value of a carefully developed public performance.

STEPS LEADING TO PUBLIC PERFORMANCE

Public performance, or attendance at a public performance, should not be attempted without adequate preparation of the handicapped students under the skillful supervision of persons who are knowledgeable about both special education and theatre. When public performance is the goal, students need prerequisite theatre experiences which move them gradually and sequentially from the private world of creative drama to the public world of formal theatre performance.

The following is a possible sequence of experiences leading to the formal theatre performance.

Private

—Creative drama experiences in the classroom
—The viewing of plays and other forms of theatre
—Puppetry (with both scenarios and scripts)
—The formal play (informally staged and acted before peers only)
—The formal play (fully staged and acted before peers and/or close friends)

Public

—Theatrical performance in public

Most important, be sure that motives are clearly defined and student-centered. Also be certain that students understand what is expected of them.

Public performances can help the student learn to:

—Contribute to the success of a group working toward (a) common goal(s);

—Interpret and express emotions through the disciplined environment of the play;

—Improve individual problem-solving skills;

—Exercise self-discipline;

—Improve self-concept;

—Take some of the risks which are necessary for creative living and personal maturity.

THE HANDICAPPED PERSON AS AN AUDIENCE MEMBER

Besides being enjoyable and personally rewarding, attendance at theatrical performances may help the handicapped student in the following ways:

Develop self-discipline through . . .
—concentrating on the action of the play;
—contributing to the success of the play by responding appropriately.

Express responses to the play through . . .
—stating *opinions* regarding the theatre arts experience orally, in writing, or by drawing pictures;
—discussing the social implications of attending the theatre.

Participate in thoughtful conversation . . .
—about the play itself;
—about the trip, the theatre building, the audience, etc.;
—about the content and/or emotional impact of the play (human goals, values, and actions).

Expand creative thinking by . . .
—exploring questions such as, "What would you have done differently?"
—developing interest in the theatre.

BEFORE ATTENDING A THEATRICAL PRODUCTION

The teacher will need to make decisions about what is appropriate among the activities which follow and about how they can be modified to meet special needs. Activities included in this publication can be adjusted to meet the needs of both the low-functioning and high-functioning student and students with different handicapping conditions. Given below are examples of activities which might be helpful in preparing students to see a play and a few possible modifications to meet different student needs. For example, you might have your students visit an empty theatre.

1. Encourage class discussion concerning such questions as:

—How does the theatre building contribute to the complete theatrical experience?

—What are the parts of a theatre building?

—What are those parts for, or how do they function?

—How is this theatre building different from other theatre buildings?

2. Once inside the theatre, certain activities can be adjusted to meet special needs. Here is an example of how this can be done:

Low-Functioning	High-Functioning
Demonstrate how a stage light might be dimmed.	Explain how the component parts of the lighting control system work.
Operate the curtain.	Explain the functions of various kinds of stage curtains, draperies, etc.
Escort the students on a visit to the dressing rooms.	Allow the students to experiment with stage make-up techniques.
Show students how scenery may be moved, etc.	Explain how a stage counterweight system is used to fly scenery.
Make the tour short (10-20 minutes).	This could be an hour tour, or longer.

ADDITIONAL STUDENT PREPARATION

1. Take part in the creative drama activities described in Section II of this publication.

—Experiment with dramatic characterization;

—Experience dramatic plot;

—Experience dramatic conflict.

2. Learn something about what theatre is.

—How is a play different from a short story?

—Who are the many different artists of the theatre (e.g., playwright, actor, director, costumer)?

—How is the theatrical performance different from ordinary life?

—How is the art of the actor different from that of the painter or sculptor?

3. If necessary, learn appropriate audience behavior and understand why it is important to comply with the conventions of an American theatre audience.

—These actors, unlike those of film or television, can hear their audience and are affected by what they hear and see. For example, people should not enter or leave the theatre except between the acts and should not leave before the end of the play.

—The blinking houselights are intended to warn the audience that the lights in the theatre are about to go out so that the play may begin. They are a signal for the audience to be seated.

—The curtain call is how the audience thanks the performers, etc.[1]

4. Some handicapped persons may need practice in being members of an audience. This kind of practice might be provided by going to one or two rehearsals before attending a regular public performance, but royalty requirements often prohibit having audiences at rehearsals. Check with the director of the play. You may need to find some way of simulating this experience.

PREPARE YOUR HOSTS

Visit the theatre before taking a group of handicapped persons there. The accessibility of the theatre should be checked. If there is some problem with ramps, restrooms, or special features such as headsets, some solution will need to be reached. If your group will need special services such as signing, arrangements should be made in advance.

Discuss problems, and even potential problems, with appropriate persons at the theatre and decide what action needs to be taken to prevent or solve them. Provide the theatre staff with information about your playgoers' handicapping conditions and their special needs. Look ahead and try to prevent problems by careful planning.

Discuss with the theatre staff your needs for other assistance such as a study guide and suggestions for preliminary or follow-up activities which will make the actual theatre experience more meaningful for your students.

DURING THE PLAY

Your job is to be aware of the needs of your handicapped students and to observe their responses to the play. It will be helpful, if possible, for you to see the play before taking your students to see it. Even a script read in advance might contain some production elements which you should be aware of before your students see the play. Unusual or unexpected responses are not major problems at a technical or dress rehearsal, but they could cause embarrassment at a public performance. Look ahead for the sake of your students, the other members of the audience, and the theatre personnel.

AFTER THE PLAY

1. If possible, arrange ahead of time for a backstage tour and a meeting with the cast and crew.

2. Discuss the play, considering the following:

   —Level of language used by various characters in the play;

   —Type of production (e.g., comedy, tragedy, etc.);

   —Interest level of the content (Were your students involved in the drama?);

   —Level of physical excitement (Did your students enjoy the action and movement of the actors?).

3. Discuss the experience of going to the theatre. Talk about all the elements of production:

   --The play;

   —The performers;

   —The set;

   —The costumes;

   —The trip to the threatre;

   —The theatre building;

   —The audience.

4. Discuss newspaper reviews of the play.

THE HANDICAPPED PERSON AS A PUBLIC PERFORMER

GETTING THE RIGHT SCRIPT

Careful attention should be given to the selection or the creation of the play, script, or the scenario to be produced to ensure that it falls within the capabilities of the participants. Writing a play has, of course, special value for students and is in itself a performance outlet. Writers are performers, too. They produce a theatre product, and the writing process is as valuable as the acting process and may be used for the same ends.

Improvisation is an excellent pre-writing process and may lead to a simple script or scenario of the most relevant and most "playable" kind. It is important for students to enjoy the language-making and the human interaction which these artistic processes facilitate. When students savor these experiences, there is a good chance that the audience will savor them, too.

If you use a published script, be sure all royalty obligations are met. Many non-royalty plays are available for production, but most plays are protected by copyright laws, and royalty payments (payment of fees to playwright and/or publishing company) are required for each performance. Never make copies of a script and never produce a play unless you are certain that you have the legal right to do so. A list of publishers who specialize in making plays available for production is included in this publication as APPENDIX I.

GETTING A GOOD START ON THE PRODUCTION PROCESS

Handicapped students can participate in a production in many ways. The teacher should establish well-defined jobs for actors and crews and make certain individual responsibilities are understood. Students should be assisted in planning and following through to achieve their objectives. Teach, but don't overteach. Let your students make all the decisions they are capable of making.

STAGE CREWS

Actors are performers, but they are not the only performers in the theatre. Broaden the term *performer* to include the writer, the scene painter, etc. Some of the crews you may want to establish are:

Costumes	Make-Up
Scenery	Properties
Tickets	Publicity
Programs	House Management
Lighting	Sound and/or Special Effects

It should not be difficult to define the roles of members of each of these crews. Let your students help define them, and make the process an educational experience whereby your handicapped students really learn something about the world of the theatre. If you need help, many books and people are available. Some of them are named in the BIBLIOGRAPHY and in APPENDIX E.

REHEARSALS

Rehearsals should be well planned and efficient. This will take time, but the planning time will be well invested and will pay off during the rehearsals.

Rehearsal schedules may need to be adjusted to meet special needs of your students. Generally, shorter and more frequent rehearsals will be more effective than longer sessions spaced further apart.

Establish rehearsal expectations and stick to them. For example:

Minimum Expectation

No one makes fun of or disrupts anyone else's creative efforts or work.

Routine Performance

Every performer demonstrates some growth at each rehearsal, even if it is minimal.

Exceptional Effort

Outstanding concentration on the assignment and involvement in the rehearsal process should receive some direct reward, even if it is no more than words of praise.

Rehearsals generally move through several phases such as the following:

Orientation to the Script

Reading, discussing, gaining knowledge about and a feeling for the script.

Blocking

Designing the visual elements such as the actors' locations, poses, gestures, movements, entrances and exits, etc., and matching the rhythm of these actions to the moods and rhythms of the play.

Polishing

Refining all aspects of performance except technical matters such as lighting, scene shifting, etc.

Technical Rehearsal

"Adding in" technical elements such as costumes, lighting, scene shifting, sound effects, make-up, etc.

Dress Rehearsal

Checking the operation of all elements of production in the simulated environment of public performance.

The last two phases are often combined. Other phases sometimes overlap, but thinking of the rehearsal process in this way will help focus attention and increase efficiency. Be assured that directing style emerges with experience.

THE PERFORMANCE

What do you expect the results of your production efforts to be? What criteria will you use to evaluate the success of the individual and the group? What kind of follow-up can extend the learning which has occurred during the production/performance process? These questions need careful attention before your opening performance. You are in the best position to establish criteria and to answer these questions. Again, emphasis should be placed on real educational values and the personal growth of the handicapped students. Remember that the impact of this experience upon the student performers is far more important that the impact on an audience.

FOLLOW-UP ACTIVITIES

1. As you evaluate or discuss the results of your production and performance activities, ask your students to consider the following:

—Ways in which they worked together as a team sharing a common goal.

—Benefits of working as a member of the production/performance team.

—What they learned from the play (script), about themselves, and about other people.

—What they learned from the experience as a whole.

2. During classroom discussion about the production/performance experience, ask your students to talk about:

—The play

—Their roles

—Their feelings during and after the performance

—The technical problems they defined and solved in staging the play

—Things they would like to have done differently or may do differently next time

—How the audience(s) responded during the performance(s)

—Why the audience may have responded as it did.

NOTES

1. These and other suggestions in this section are adapted from *Encore! Dramatic Arts and Theatre in Our Schools, K-12*. Richmond, Virginia: Virginia Department of Education, 1980.

APPENDICES

APPENDIX A

IMPORTANT CONSIDERATIONS ABOUT ARTS EDUCATION AND THE HANDICAPPED

- Research suggests that handicapped students develop cognitive, affective, and aesthetic skills as a result of arts activities.

- The arts provide alternative learning approaches for those whose problems interfere with their adjustments to more traditional classroom situations.

- Essential work behaviors and important skills for successful work performance can be learned through involvement in the arts.

- Arts education can be paramount in helping handicapped individuals to use leisure time effectively and to avoid loneliness and social isolation.

- Programs in the arts can be potent vehicles for integrating handicapped with nonhandicapped individuals and breaking down barriers of fear and discrimination.

- As part of compensatory or bilingual education programs, the arts can be significant resources in helping students to understand and appreciate different cultures and ethnic groups.

- The arts can be a medium of communication and of stimulating experiences for individuals with sensory impairments.

- Arts activities can reveal the conflicts and tensions of those with behavioral and emotional problems and can enable teachers and parents to deal with them in a more understanding way.

- Creative arts can contribute to a positive self-image and greater self-confidence.

- The arts help to meet the deep need for personal expression that is experienced by all individuals.

- Art work requires and thus fosters discipline. At the same time it creates motivation in students because of the pleasure it can bring.

- The handicapped bring a special point of view and a special perspective to the arts. The arts need the handicapped.

*Adapted from *Arts Resources and Training Guide*, published by the National Committee, Arts for the Handicapped, 1981.

APPENDIX B

LEGISLATION FOR THE HANDICAPPED

Federal legislation of the 1970s was designed to assure the availability and accessibility of education and other programming for all disabled individuals. The implementation of this blueprint for those with special needs has had a dramatic impact upon artists and art educators, as well as upon the field of special education and all those who provide services to disabled persons. The following information explains, in brief, the nature of the legislation and its relationship to the arts (including theatre arts).

Public Law 92-142: General Thrust

> It is the purpose of this Act to assure that all handicapped children have available to them, within the time periods specified, a free, appropriate public education which emphasizes special education and related services designed to meet their unique needs.
>
> —Public Law 94-142, 1975
> Section 3.c

Public Law 94-142 is designed to make available to all handicapped children the right to a *free, appropriate public education* in the *least restrictive educational environment*. Through this law, funding is available to state and local education agencies who meet federal regulations. It is a common misconception that P.L. 94-142 mandates the mainstreaming of handicapped children into regular classroom settings. The law does require that special education be provided to meet the unique needs of each handicapped child in the least restrictive environment; however, this may be in a special education setting, depending upon the severity of the handicapping condition and the needs of the student.

P.L. 94-142 and the Arts

One reference which gives arts advocates considerable help when soliciting support for educational programs for handicapped children appeared in the comments section of the *Federal Register* on August 23, 1977, following the presentation of *Full Educational Opportunity Goal* (121a.304):

> Comment: In meeting the full educational opportunity goal, the Congress also encouraged local educational agencies to include artistic and cultural activities in programs supported under this part, subject to the priority requirements under 121a.320–121a.324. This point is addressed in the following statements from the Senate Report on Public Law 94-142:
>
> > The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way not only

> of teaching special skills, but also of reaching youngsters who have otherwise been unteachable. The Committee envisions that programs under this bill could well include an arts component and, indeed, urges that local educational agencies include arts in programs for the handicapped funded under this Act. Such a program could cover both appreciation of the arts by the handicapped youngsters and the utilization of the arts as a teaching tool per se.

Those school systems which employ art, music, dance, and drama specialists-teachers for instruction within the regular education curriculum are required to provide the same variety of program options in special education to be in compliance with the law. Handicapped children must be accorded the right to try out for chorus or band, for a role in a school play, and to submit their original art products in school contests. Sensitive educators, aware of the variables which affect self-concept, insure handicapped students the right to compete and also the right to succeed, at least within the framework of the same normal probability that governs the chance of nonhandicapped children. The law, however, cannot mandate success, which depends entirely upon the value systems and humanistic philosophy of teachers and administrators.

It should be noted that the law does not specify *who* shall provide such program options or *what* instructional arrangements shall be made available. Nor does it indicate that specially designed and separate arts programs must be developed specifically for the handicapped. A new part can be added to the school play or a dance choreography to create a role for a nonverbal or nonambulatory pupil. Writing, choreographing, producing, and directing talents can be developed among handicapped children who show creative potential. For pupils who seem to lack both creativity and performance potentials, but who still yearn for involvement, numerous other tasks can be shared: ushering, selling tickets, constructing scenery, moving props, even cooking the traditional "after-performance" meal.

If the arts are to become an integral part of the education of handicapped children, pre-service and in-service training of teachers and paraprofessionals must be improved. Special educators are expected to develop understanding, appreciation, and skill in the arts and the creative process. Arts educators must be competent in teaching handicapped children in the regular classroom and in a variety of other instructional arrangements, and in evaluating the behavorial changes which occur in handicapped children as a result of participation in the arts and the creative process.

*Adapted from *Arts Resources and Training Guide*, The National Committee, Arts for the Handicapped, 1981.

APPENDIX C

LEGAL DEFINITION OF HANDICAPPING CONDITIONS

Definitions of the various handicapping conditions are given in the publication *Regulations and Administrative Requirements for the Operation of Special Education Programs in Virginia,* which was approved by the Virginia Board of Education on June 23, 1978, and amended on September 28, 1979, and September 25, 1981.

The definitions adopted by the Board are as follows:

1. "Deaf" means a hearing impairment which is so severe that the child is impaired in processing linguistic information through hearing, with or without amplification, which adversely affects educational performance.
2. "Deaf-blind" means concomitant hearing and visual impairments, the combination of which causes severe communication and other developmental and educational problems that cannot be accommodated in special education programs solely for deaf or blind children.
3. "Hard of hearing" means a hearing impairment, whether permanent or fluctuating, which adversely affects a child's educational performance but which is not included under the definition of "deaf" in this Section.
4. "Mentally retarded" means significantly subaverage general intellectual functioning, existing concurrently with deficits in adaptive behavior and manifested during the developmental period, which adversely affects a child's educational performance.
5. "Multi-handicapped" means concomitant impairments (such as mentally retarded-blind, mentally retarded-orthopedically impaired, etc.), the combination of which causes serious educational problems that cannot be accommodated in special education programs solely for one of the impairments. The term does not include deaf-blind children.
6. "Orthopedically impaired" means a severe orthopedic impairment which adversely affects a child's educational performance. The term includes impairments caused by congenital anomaly (e.g., clubfoot, absence of some member, etc.), impairments caused by disease (e.g., poliomyelitis, bone tuberculosis, etc.), and impairments from other causes (e.g., cerebral palsy, amputations, and fractures or burns which cause contractures).
7. "Other health impaired" means limited strength, vitality or alertness, due to chronic or acute health problems such as a heart condition, tuberculosis, rheumatic fever, nephritis, asthma, sickle cell anemia, hemophilia, epilepsy, lead poisoning, leukemia, diabetes, or autism, which adversely affects a child's educational performance.
8. "Seriously emotionally disturbed" is defined as follows: The term means a condition exhibiting one or more of the following characteristics over a long period of time and to a marked degree, which adversely affects educational performance:

1) inability to learn which cannot be explained by intellectual, sensory, or health factors;
2) an inability to build or maintain satisfactory interpersonal relationships with peers and teachers;
3) inappropriate types of behavior or feelings under normal circumstances;
4) a general pervasive mood of unhappiness or depression; or
5) a tendency to develop physical symptoms or fears associated with personal or school problems.

9. "Specific learning disability" means a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, which may manifest itself in an imperfect ability to listen, think, speak, read, write, spell, or to do mathematical calculations which adversely affect the child's educational performance. The term includes such conditions as perceptual handicaps, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. The term does not include children who have learning problems which are primarily the result of visual, hearing, or motor handicaps, of mental retardation, of emotional disturbance, or of environmental, cultural, or economic disadvantage.
10. "Speech impaired" means a communication disorder, such as stuttering, impaired articulation, a language impairment, or a voice impairment, which adversely affects a child's educational performance.
11. "Visually handicapped" means a visual impairment which, even with correction, adversely affects a child's educational performance. The term includes both partially seeing and blind children.

Preschool handicapped children (below age 5) may be identified by:

a) Any of the terms defined above or as
b) "Developmentally delayed," which means a child below age 5 who exhibits a significant delay in one or more of the following areas of development:

1) Cognitive ability
2) Motor skills
3) Social/adaptive behavior
4) Perceptual skills
5) Communication skills

APPENDIX D

ABBREVIATIONS OF TERMS FOR HANDICAPPING CONDITIONS

D/B Deaf/Blind

HI Hearing Impaired, which includes the Hard of Hearing

MR Mentally Retarded, which includes

EMR—Educable Mentally Retarded, and
TMR—Trainable Mentally Retarded

MH Multi-Handicapped

OI Orthopedically Impaired

OHI Other Health Impaired

ED Emotionally Disturbed (same as Seriously Emotionally Disturbed)

LD Learning Disabled (same as Specific Learning Disability)

SI Speech Impaired

VI Visually Impaired (same as Visually Handicapped)

APPENDIX E

AGENCIES AND ORGANIZATIONS SERVING THE HANDICAPPED IN VIRGINIA

ASSOCIATION FOR RETARDED CITIZENS

Mrs. Sandra Magee
Virginia ARC
6 N. 6th Street
Suite 200
Richmond, Virginia 23219
(804) 649-8481

CRIPPLED CHILDREN'S SERVICES

Mrs. Charles Ashworth, Administrator
Virginia Department of Health
Division of Hospital and Medical Services
Bureau of Crippled Children's Services
612 James Madison Building
Richmond, Virginia 23219
(804) 786-3691

DEPARTMENT OF MENTAL HEALTH AND MENTAL RETARDATION

Dr. Joseph Bevilacqua, Commissioner
Department of Mental Health and Mental Retardation
109 Governor Street
P.O. Box 1797
Richmond, Virginia 23214
(804) 786-5499

EASTER SEAL SOCIETY

Mr. F. Robert Knight, Executive Director
Easter Seal Society for Crippled Children & Adults of Virginia, Inc.
4841 Williamson Road
P.O. Box 5496
Roanoke, Virginia 24012
(703) 362-1656

Mrs. Leila Weisberg, Assistant Executive Director, Reg. 2
116 North Boulevard
Richmond, Virginia 23220
(804) 355-7166

EPILEPSY FOUNDATION OF AMERICA

Epilepsy Association of Virginia
Highlands Center
Box BRH
University of Virginia Medical Center
Charlottesville, Virginia 22908
(804) 924-5401

LIBRARIES FOR THE BLIND AND HANDICAPPED

Bayside Branch
Virginia Beach Public Library
c/o Mrs. M. W. Mortensen
936 Independence Boulevard
Virginia Beach, Virginia 23455
(804) 464-9175

Talking Book Center
Staunton Public Library
19 S. Market Street
Staunton, Virginia 24401
(703) 885-8073

Roanoke Public Library
Extension Department
706 Jefferson Street
Roanoke, Virginia 24011
(703) 981-2921

Library for the Blind and Physically Handicapped
The Blair Building
112 Main Street
Newport News, Virginia 23601
(804) 877-9488

Fairfax County Public Library
John Marshall Branch
Talking Book Department
6209 Rose Hill Drive
Alexandria, Virginia 22310
(703) 971-0030

Audio-Visual Department
Arlington County Department of Libraries
1015 N. Quincy Street
Arlington, Virginia 22201
(703) 527-4777 Ext. 56

Alexandria Library-Talking Books
John Adams Center
5651 Rayburn Avenue
Alexandria, Virginia 22311
(703) 998-5463

Virginia State Library for the Visually and Physically Handicapped
1901 Roane Street
Richmond, Virginia 23222
(804) 786-8016

Talking Book Library
Hampton Public Library
107 E. Howard Street
Hampton, Virginia 23663
(804) 727-6299

NATIONAL SOCIETY FOR AUTISTIC CHILDREN, INC.

Mrs. Anne Murphy, Coordinator
National Society for Autistic Children, Inc.
8608 Langport Drive
Springfield, Virginia 22152
(703) 451-6369

REGISTRY OF INTERPRETERS FOR THE DEAF

Mr. Patrick Bryant
Virginia School for Deaf and Blind
P.O. Box 2033
Staunton, Virginia 24401
(703) 885-9580

SERVICES FOR THE BLIND

Mr. William T. Coppage, Commissioner
Virginia Department for the Visually Handicapped
397 Azalea Avenue
Richmond, Virginia 23227
(804) 264-3145

UNITED CEREBRAL PALSY, INC.

Mrs. Rose Dortmundt, Assistant Director
UCP of Virginia, Inc.
3212 Cutshaw Avenue
Richmond, Virginia 23220
(804) 359-0359

VIRGINIA ASSOCIATION OF THE DEAF

Mr. Wayne Shook, President
Virginia Association of the Deaf
6539 Riefton Court
Alexandria, Virginia 22210
(703) 971-7910

VIRGINIA COUNCIL FOR THE DEAF

Virginia Council for the Deaf
801 E. Broad Street, 7th Floor
Richmond, Virginia 23219
(804) 786-1381

VIRGINIA ADMINISTRATIVE DIRECTOR OF SPECIAL EDUCATION

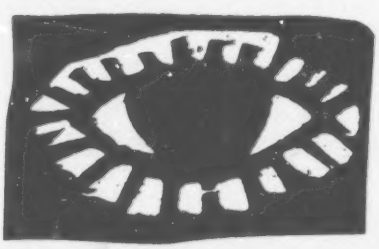
Dr. N. Grant Tubbs, Administrative Director
Office of Special and Compensatory Education
Virginia Department of Education
P.O. Box 6-Q
Richmond, Virginia 23216
(804) 225-2402

VOCATIONAL REHABILITATION

Mrs. Faye Straub, Public Relations Director
Virginia Department of Vocational Rehabilitation
4901 Fitzhugh Avenue
P.O. Box 11045
Richmond, Virginia 23230
(804) 257-0316

VIRGINIA SUPERINTENDENT OF PUBLIC INSTRUCTION

Dr. S. John Davis
Superintendent of Public Instruction
Virginia Department of Education
P.O. Box 6-Q
Richmond, Virginia 23216
(804) 225-2023



APPENDIX F

SOURCES OF INFORMATION, MATERIALS, AND ASSISTANCE OUTSIDE VIRGINIA

AMERICAN FOUNDATION FOR THE BLIND

American Foundation for the Blind
Region II—Virginia
15 West 16th Street
New York, New York 10011
(212) 620-2000

AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA

116 East 27th Street
New York, New York 10016
(212) 725-0033

AMERICAN THEATRE ASSOCIATION (ATA)

American Theatre Association
1010 Wisconsin Avenue, N.W.
Suite 630
Washington, D.C. 20007
(202) 342-7530

INTERNATIONAL THESPIAN SOCIETY

International Thespian Society
3368 Central Parkway
Cincinnati, Ohio 45225
(513) 559-1996

NATIONAL ARTS & THE HANDICAPPED INFORMATION SERVICE

2401 E. Street, N.W.
Washington, D.C. 20506

Some excellent materials include: "New Programs and Facilities," "Annotated Bibliography," "Arts for Blind and Visually Impaired People," "Arts Accessibility for the Deaf," "504 and the Performing Arts," "Architectural Accessibility," "Funding Services." Slide/tape shows are also available.

NATIONAL ASSOCIATION FOR DRAMA THERAPY

Theatre Department
William Patterson College
Wayne, New Jersey 07470

NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED (NCAH)

The NCAH has an ongoing program in arts for handicapped children and is the best source of material on the state of arts for the handicapped. Books, pamphlets and films are available through NCAH. The National Committee also funds projects in the field. For more information on the publications, contact:

NCAH
1825 Connecticut Avenue, N.W.
Suite 417
Washington, D.C. 20009
(202) 332-6960

APPENDIX G

POSSIBLE SOURCES OF FUNDING OR INFORMATION ABOUT FUNDING

BUSINESS COMMITTEE FOR THE ARTS

1501 Broadway
Suite 2600
New York, New York 10036
(212) 921-0700

NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED

1825 Connecticut Avenue, N.W.
Suite 417
Washington, D.C. 20009
(202) 332-6960

VIRGINIA COMMISSION FOR THE ARTS AND HUMANITIES

400 East Grace Street
Richmond, Virginia 23213
(804) 786-4219

VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

1-B West Range
University of Virginia
Charlottesville, Virginia 22903
(804) 924-3296

APPENDIX H

ACCESSIBILITY OF SOME VIRGINIA THEATRES*

Name/Address of Organization Contact Person	Physical Access to Theatre (Ramps)	Parking Near Entrance	Wheelchair Parking Spaces in Theatre	Escort Services	Group Rates	Sign Language Interpreters	Wheelchair Bathroom Facilities	Miscellaneous
Alden Theatre @ McLean Comm. Ctr. 1236 Ingleside Av. McLean, Va. Joel Snyder 703/790-9248	Yes	Yes		Yes		Yes		Special Performances for Deaf
Mary Baldwin Th. Mary Baldwin Col. Staunton, VA. Dr. V. Francisco 703/885-0811	Yes	Yes	Yes	Yes	Yes	Yes		
Theatre Roanoke College Salem, VA. Sam R. Good 703/389-2351	Yes		Yes				Yes	Elevators marked in braille
Wayside Theatre Middletown, Va. Dennis Lynch 703/869-1782	Yes	Unloading area; car has to be moved	Yes	Yes	Yes			
Fairfax County Recreation Dept. 3949 Chain Bridge Road Fairfax, Va. Carol C. Crouse 703/691-2671					Yes	Upon Request	Yes	They use public facilities within the county for children's theatre events
Va. Center for Performing Arts 6th & Grace Sts. Richmond, Va. Nina Abady 804/644-5222	Yes	Unloading area; car has to be moved	Yes			Platform being installed for interpreter	Yes	Elevators marked in braille; comply with Amer. Nat. Stds. for handicapped; sensor rays for hearing impaired
Children's Theatre of Richmond, Inc. 6317 Mallory Dr. Richmond, Va. Carol V. Sharp 804/288-6634	Yes			Yes	Yes			Tours to institutions servicing handicapped

*These theatres have expressed special interest in serving the handicapped. This information is provided as an example of the scope of services available.

NOTE:

The following Virginia-based theatre companies do extensive tours in Virginia and have expressed a desire to be of special service to their handicapped patrons:

- **THEATRE IV**

Theatre IV offers specialized services for disabled audiences and participants. All Theatre IV performances are presented in accessible theatres.

Theatre IV annually presents several free performances to touring sponsors, such as hospitals and convalescent centers which house disabled persons who are unable to attend performances outside these institutions.

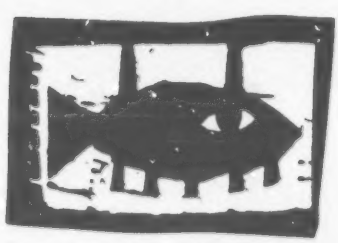
A three week communication skills workshop is held annually in Richmond. Theatre games, role playing, and creative dramatics are used to teach communication skills (language, speech, auditory training) to hearing impaired children. Students range in age from six to fourteen. Audiologists, teachers from hearing impaired programs, and theatre specialists make up the teaching team.

THEATRE IV
6 N. Robinson Street
Richmond, Virginia 23220
Bruce Miller
Artistic Director
(804) 353-1048

- **ROADSIDE THEATRE**

Roadside Theatre is a traveling storytelling theatre whose home is in the Central Appalachian coalfields of southwestern Virginia and eastern Kentucky. Roadside's actor/storytellers and musicians were born, reared and remain in the region, and it is from the rich mountain culture of this same area that Roadside draws its plots and writes the stories which are presented.

ROADSIDE THEATRE
Box 771
Norton, Virginia 24273
Donna Porterfield, Director
Booking and Promotion
(703) 679-5281 or (606) 633-9813



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APPENDIX I

PUBLISHERS OF PLAYS AND MATERIALS: THEATRE FOR CHILDREN AND YOUTH

ANCHORAGE PRESS, INC., P. O. Box 8067, New Orleans, LA 70182

BAKER'S PLAYS, 100 Chauncy Street, Boston, MA 02111

BOOSY & HAWKES, P. O. Box 130, Oceanside, NY 11572

I. E. CLARK, INC., St. John's Road, Schulenburg, TX 78956

THE COACH HOUSE PRESS, INC., 53 W. Jackson Blvd., Chicago, IL 60604

CREATIVE DIRECTIONS, INC. (Mary Kate Tews), 1409 St. Mary Street, New Orleans, LA 70130

DAVID McKAY CO., INC., 2 Park Avenue, New York, NY 10103

THE DRAMATIC PUBLISHING CO., 4150 North Milwaukee Avenue, Chicago, IL 60641

DRAMATISTS PLAY SERVICE, INC., 440 Park Avenue South, New York, NY 10016

CARL FISCHER, INC., 56 Cooper Square, New York, NY 10003

HEINEMANN EDUCATIONAL BOOKS, INC., 4 Front Street, Exeter, NH 03833

INVOLVEMENT DRAMATICS, University Theatre, Oklahoma City University, Oklahoma City, OK 73106

MODERN THEATRE FOR YOUTH, 2366 Grandview Terrace, Manhattan, KS 66502

MUSIC THEATRE INTERNATIONAL, 119 West 57th Street, New York, NY 10019

NEW PLAYS, INC., Box 273, Rowayton, CT 06853

NEW SCRIPTS SERVICE OF CTAA, c/o Edward Kessell, Department of Speech & Theatre, St. Louis Community College at Florissant Valley, 3400 Pershall Road, St. Louis, MO 63135

PERFORMANCE PUBLISHING, 978 North McLean Boulevard, Elgin, IL 60120

PICKWICK PRESS, Box 4847, Midland, TX 79701

PIONEER DRAMA SERVICE, 2171 South Colorado Boulevard, Denver, CO 80222

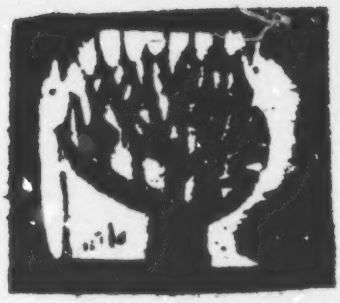
PLAYERS PRESS, P. O. Box 1132, Studio City, CA 91604

PLAYS, INC., 8 Arlington St., Boston, MA 02116

PLAYWRIGHT'S CO-OP, 8 York Street, Toronto, Ontario, Canada M5j1R2

ROGERS AND HAMMERSTEIN LIBRARY, 598 Madison Avenue, New York, NY 10022

SAMUEL FRENCH, INC., 25 West 45th Street, New York, NY 10036; or 7623 Sunset Boulevard, Hollywood, CA 90046



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And a Time to Play.
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FILMS, MEDIA:

- "Children in the Arts"
  (16mm, color, 27 min.)

  Content: Shows ways that music, art, and drama allow children to explore and articulate feelings. Especially applicable to the emotionally disturbed.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213

- "Do It!"
  (16mm, color, sound, 20 min.)

  Content: Demonstrates the development of a drama program; shows games designed to lead handicapped learners toward the realization of social skills. (The Mentally Handicapped Series.)

  Suggested use: For classroom or teacher training.

  Available from: Hallmark Films and Recording, Inc.
  Educational Division
  51-53 New Plant Court
  Owings Mills, MD 21117

- "Dramatic Play"
  (16mm, color, sound, 32 min.)

  Content: Through dramatic play, children are encouraged to explore the multi-faceted educational processes available through this art form. Also deals with the teacher's role in evaluating the child's level of conceptualization.

  Suggested use: Teacher training or classroom use.

  Available from: Indiana University
  Audio-Visual Center
  Bloomington, IN 47401

- "Gestures"
  (16mm, color, 10 min.)

  Content: A reading by deaf poet Dorothy Miles in which she eloquently signs and recites her poetry demonstrating that the various aspects of poetry can be communicated in a variety of ways.

  Suggested use: General audiences and persons interested in sign language.

  Available from: Joyce Media
  P. O. Box 458
  Northridge, CA 91328

- "Green Creature Within: Art and Drama in Group Psychotherapy"
  (¾" videocassette, color, 25 min.)

  Content: Expresses creative activities used as therapeutic modalities with a group of adolescents.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213

- "Intolerable"
  (16mm, b/w, sound, 10 min.)

  Content: This experimental film uses classic silent movie techniques of slapstick comedy to teach basic vocabulary to deaf children.

  Suggested use: Useful to parents and children learning to sign.

  Available from: Western Maryland College
  Total Communication Laboratory
  Westminster, MD 21157

- "The Mikado Is Coming"
  (16mm, color, sound, 21 min.)

  Content: Shows the teamwork involved in helping a group of physically handicapped children put on the operetta "The Mikado."

  Suggested use: Appropriate for general or professional audiences.

  Available from: Audio-Visual Center
  University of Iowa
  Iowa City, IA 52242

- "Movement in Time and Space"
  (16mm, b/w, sound, 30 min.)

  Content: Depicts teachers helping children express their thoughts through body movement.

  Suggested use: For college and adult audiences.

  Available from: Pennsylvania State University
  Audio-Visual Services
  University Park, PA 16802

- "Playing, Pretending: Spontaneous Drama With Children"
  (16mm film and ¾" videocassette, b/w, 20 min.)

  Content: Describes a number of different forms of spontaneous drama (creative movement, puppetry, role-playing, and improvisation) with preschool and elementary-age children.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213

- "Pleasure of Play: Drama With Handicapped Children"
  (¾" videocassette, color, 12 min.)

  Content: Depicts handicapped preschool and school-age children learning about themselves and the world about them through dramatic play.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213

- "Story Acting Is Fun"
(16mm, b/w, sound, 10 min.)

  Content: The audience is shown how to act out everyday experiences, poems, and stories, in order to increase understanding of stories and to develop language and social skills.

  Suggested use: For primary and intermediate grade children.

  Available from: Florida State University
  Regional Film Library
  Media Center, Room 5670
  Seminole Dining Hall
  Tallahassee, FL 32306

- "A Touch of Hands"
(16mm and ¾" videocassette, color, sound, 25 min.)

  Content: Describes the experiences of puppeteer Ed Lilly with handicapped and non handicapped children in a rural school in Pennsylvania. Creativity, self-awareness, self-confidence, and joy emerge from the 4-day encounter between the sensitive puppet maker/expressive therapist and the children.

  Suggested use: General and professional audiences, parents, educators, children and youth.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213

- "We'll Show You What We're Going to Do: Art With Multi-Handicapped and Blind Children"
(16mm, b/w, 27 min.)

  Content: Shows some of the ways in which handicapped children can participate in a creative art program. Filmed in the art classrooms of Western Pennsylvania School for Blind Children.

  Available from: Western Psychiatric Institute and Clinic
  3811 O'Hara Street
  Pittsburg, PA 15213